

***Music meets Medicine: Looking into the Mind,  
Body and Soul for the wellness that music brings***

**INTERDISCIPLINARY SOCIETY FOR  
QUANTITATIVE RESEARCH IN  
MUSIC AND MEDICINE**



**5<sup>th</sup> Biennial International Conference  
June 7-9, 2019  
Molloy College  
Department of Music  
1000 Hempstead Avenue, Rockville Centre  
New York, NY 11571-5002 UNITED STATES**



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## Acknowledgments

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## WELCOME

“Music can lift us out of depression or move us to tears - it is a remedy, a tonic, orange juice for the ear. But for many of my neurological patients, music is even more - it can provide access, even when no medication can, to movement, to speech, to life. For them, music is not a luxury, but a necessity.” (Oliver Sacks, 1933-2015)

Dear Conference Participants:

On behalf of the Interdisciplinary Society for Quantitative Research in Music and Medicine (ISQRMM), I welcome all of you to Molloy College, New York, USA, for the 5<sup>th</sup> Biennial conference of ISQRMM. The quantifiable study of the effects of music on the human body, mind, soul, and spirit is a discipline that has spurred an interest among scholars from both the humanities and biomedical disciplines since the 18th century. Researchers in the 20th century have embraced these quantifiable studies with scholarly and academic vigor. The aim of the conference is to explore the unanswered questions about music as medicine.

Our conference participants have customarily enjoyed both amiable and amicable professional relationships including but not limited to cultural collegiality, professional interaction through discourses, and collaborative inquiries on scientific research in music and health, all with one common objective — to find answers to unanswered questions and asking new research questions on music and medicine. I hope this conference provides you with these opportunities as you enjoy our live musical performances.

The history of ISQRMM spans from our inaugural conference in 2011 at Weber State University in Ogden, Utah, USA, which was rated among the best conferences by the Utah Business Bureau. Following that success, ISQRMM successfully held the 2<sup>nd</sup> biennial conference at The University of Georgia, Athens, GA (USA) in 2013, the 3<sup>rd</sup> biennial conference at Immaculata University, Immaculata, PA (USA) in 2015, and 4<sup>th</sup> biennial conference at Bridgeport University in Bridgeport, CT (USA) in 2017. We now owe immense gratitude to Molloy College, Rockville, New York (USA) for hosting the 5<sup>th</sup> ISQRMM biennial conference in 2019. ISQRMM provides an unmatched platform to data-driven research while spurring intellectual discourse among scholars and researchers internationally. ISQRMM has hosted scholars from around the world including but not limited to India, Brazil, United Kingdom, South Africa, Canada, China, Croatia, Austria, and The United States. We hope that the topics presented during our conferences together with your continued interests and support will help us achieve our goals. We look forward to seeing you again in the future.

Musically yours,



David O. Akombo, B.Ed., M.A., M.Mus., Ph.D.  
Faculty Fellow and Associate Professor  
Jackson State University

President, Co-Founder, and Executive Board Member of ISQRMM

## Keynote Speaker

**Topic:** *Cosmicization and the Divine Indwelling:  
Music, Sound, and Resonant Manifestation*



**Steve Jackowicz, Ph.D.** began his study of East Asia as an undergraduate at Harvard University. He then studied traditional East Asian Medicine at the Korea Modern School of Acupuncture and the Hand and Foot Acupuncture Institute in Seoul. During that time he further apprenticed in traditional physical manipulation and therapeutic breathing techniques. He then pursued a Master's Degree at the New England School of Acupuncture. Dr. Jackowicz became fascinated with the divergence of Chinese, Japanese, Korean, and Vietnamese medicine and studied for a Ph.D. at Boston University examining the historical evolution of East Asian Medicine. His research has taken him to China and Japan. Dr. Jackowicz has taught at Tufts University, Boston University, New England School of Acupuncture, and Pacific College of Oriental Medicine. He has published on East Asian Medicine, Daoism, and history. He currently serves as faculty in the History Department of the University of Bridgeport.

*Interdisciplinary Society for Quantitative Research in Music and Medicine*

Friday, June 7, 2019

8:00AM – 8:50 AM		REGISTRATION	
SESSION 1	Presenter	Title	Location
9:00–9:55 AM	<p><b>Lillie Klein, MS, MT-BC</b> Hospice of New York <b>Lora Heller, MS, MT-BC,</b> LCAT, Baby Fingers LLC, USA</p>	<p><i>The cross-cultural experiences of music therapists working with adolescent girls with significant trauma in Jamaica</i></p>	PS 60
	<p><b>Jon Reichert, MBA, MS, MT-BC.</b> Brunswick Hospital, Amityville, NY, USA</p>	<p><i>An Unsculpted Block of Time: A Humanistic Approach to Using Music Therapy with Acute, Adult Psychiatric Groups – Literature Review</i></p>	PS 50
	<p><b>Dr. Derrick Alan Crow, Ph.D.</b> Southern Illinois University Carbondale, IL., USA</p>	<p><i>The Effect of Instrumental performance on Diabetic Musicians vs. Non-Diabetic Musician</i></p>	
SESSION 2	Presenter	Title	Location
10:00-10:55 AM	<p><b>Dr. Laryssa M. Creswell, MT-BC, LCPC</b> <b>Deirdre Cogan ATR-BC,</b> ATCS, LPC, CCTP St. Elizabeths Hospital, Washington DC, USA</p>	<p><i>Music and Art to Build Posttraumatic Growth with Women in the Psychiatric Forensic Mental Health Setting: A Pilot Study</i></p>	PS 50
	<p><b>Dr. Catheryn R. Shaw, Ph.D.</b> Fayetteville State University Fayetteville, NC, USA</p>	<p><i>An assessment tool for participant groupings for human neuroimaging research: Measuring musical training</i></p>	
	<p><b>Prof. Vijayakumar Babu,</b> Avadhanula Osmania University, INDIA</p>	<p><i>Musical Saint Composers of Andhra, India-Tyagaraja-A Study</i></p>	PS 60


SESSION 3		<i>Presenter</i>	<i>Title</i>	<i>Location</i>
11:00–11:55 AM		<b>Dr. Alexander J. Graur</b> Former Associate, University of Torino, Italy and The Hong Kong Polytechnic University, New York Academy of Sciences, New York, NY, USA	<i>A Clinical Case of Insomnia due to Tinnitus Treated with Music Integrative Neurotherapy</i>	PS 40
		<b>Lora Heller, MS, MT-BC,</b> <b>LCAT</b> <i>Baby Fingers LLC, New York, NY, USA</i>	<i>Importance of Family in Pediatric Medical Music Therapy</i>	PS 50
		<b>Dr. Kirthana Kunikullaya, MD,</b> M S Ramaiah Medical College, Bangalore, INDIA	<i>Melodic Scales of Indian Music on Electrophysiological parameters</i>	PS 60
12:00-1:45 PM	<b>LUNCH ON YOUR OWN</b>			
		<i>Presenter</i>	<i>Title</i>	<i>Location</i>
2:00-2:50pm	<p><b>Keynote</b></p> <p><b>Dr. Steve Jackowicz, Ph.D.</b> <b>The University of Bridgeport</b> <b>Topic:</b> <i>Cosmicization and the Divine Indwelling: Music, Sound, and Resonant Manifestation</i></p>			Larini


SESSION 4	<i>Presenter</i>	<i>Title</i>	<i>Location</i>
3:00-3:30PM	<b>Anna Marie Palumbo,</b> <b>MA, LCAT, MT-BC</b> New York University, NY, USA	<i>Music-based interventions on the improvement of physical, social and emotional well-being of stroke patients</i>	PS 50
	<b>Doru Paul, MD , PhD</b> Cornell Medical College Attending Of Hematology-Oncology New York-Presbyterian Hospital, New York, NY, USA	<i>Using music to treat cancer: a holistic approach</i>	PS 60
3:40-4:40 PM	<i>Live Healing Musical Experience Crystal Singing Bowls, Voice and Angel Harp:                      Music Relaxation Session</i> <b>Eluv Elise Zotos</b> Eluvmusic.com Tampa, FL, USA		<b>Theater</b>
<b>DINNER ON YOUR OWN                      (FREE EVENING)</b>			



8:30 – 9:00 AM		REGISTRATION	
SESSION 1			
	<i>Presenter</i>	<i>Title</i>	<i>Location</i>
9:00AM – 9:50 AM	<b>Dr. Deepak K. Mittal*</b> ; <b>Dr. Sunita Baroda</b> <b>Dr. Neera Sharma</b> Raja Mansingh Tomar Music and Arts University, Gwalior- INDIA	<i>Therapeutic effects of Indian Classical Music by Raga’s in Human Health</i>	PS 60
	<b>Dr. Roy Kennedy, Ph.D., MT-BC, LPMT</b> The University of Georgia Athens, GA, USA	<i>The Effects of Music Therapy on Second Language Acquisition When Used as a Supplemental Tool for Adult Immigrants in a Community College</i>	
	<b>Carla Rose Kelly,</b> SACRED SCALE Music, <b>Julia MacKinley, MSc,</b> Ontario, CANADA	<i>HEALING FREQUENCIES 174hz-963hz DECODED FROM THE BIBLE</i>	PS 50
	<b>Dr. David Akombo, Ph.D</b> Jackson State University. Jackson, MS, USA	<i>Music and Mental Health: A systematic Review of Literature on Functional Music Medicine</i>	PS 40
	<b>Dr. Jared R. Rawlings</b> The University of Utah, Salt Lake City, UT, USA	<i>Middle School Music Ensemble Participation, Homophobic Name-Calling, and Mental Health</i>	
SESSION 2			
	<i>Presenter</i>	<i>Title</i>	<i>Location</i>
10:00–10:50AM	<b>Dr. Sabina Vidulin, Ph.D.</b> Academy of Music, Juraj Dobrila University of Pula, CROATIA <b>Dr. Iva Milovan Delic, Ph.D.,</b> Faculty of Humanities, Juraj Dobrila University of Pula, CROATIA <b>Dr. Jasna Valic, MD.</b> Public Health Institute of Istrian County in Pula, CROATIA	<i>Influence of music on student’s biopsychosocial well-being</i>	PS 60
	<b>Dr. Suzanne Sorel, DA, LCAT, MT-BC</b> Nordoff-Robbins Music Therapist, Professor, Associate Dean & Director of Graduate Music Therapy Molloy College, Rockville Centre, NY, USA	<i>Bridging Humanistic Thinking and Evidence-Based Practice in Music-Centered Music Therapy</i>	PS 50

SESSION 3	<i>Presenter</i>	<i>Title</i>	<i>Location</i>
11:00 AM-11:50 AM	<b>Adina Dabija, L.Ac, Dipl.O.M.</b> Founder Sol Center, New York, NY, USA	<i>Plato’s Harmonious Man: a musical journey within using “charms”, silence and remembrance of the cosmic harmony</i>	PS 60
	<b>Professor Vijayakumar Babu,</b> Avadhanula Osmania University, INDIA	<i>Musical Saint Composers of Andhra, India-Tyagaraja-A Study</i>	
	<b>Dr. David Akombo, Ph.D.</b> Jackson State University Jackson, MS, USA <b>Eluv (Elise Zotos)</b> Guided Meditations, Tampa, FL, USA	<i>Exploring the Connection between Mind, Body, and Soul through Sound and Movement: Finding Your Own Homeostasis through Crystal Bowls and African Drumming</i>	PS 40
	<b>Ricardo Hurtado and Samantha Nichole Chase and Dr. Roy Kennedy, Ph.D., MT-BC, LPMT</b> The University of Georgia Athens, GA, USA	<i>The Cyber Orchestra Method’s Effect on Attention Span and Self-Esteem in Typically Developing Five to Six-Year Old Children</i>	PS 50
12:00pm-1:20pm	<b>Lunch</b>		
1:30-2:20PM	<b>Lecture</b> by Prof. Yuanming Zhang Institute for Traditional Science and Culture, CHINA <i>The Microcosmic Orbit of the Qingcheng Mountain Tradition: Sound as a Tool for Spiritual Enlightenment.</i>		Theater
2:30pm-2:50pm	<b>POSTER SESSIONS</b> <b>EXHIBIT Hall open</b>		PS 70
3:00 PM – 4:00 PM	<b>Musical Performance</b> by <b>Molloy College Students, Alumni, and Faculty</b>		Larini Room
8:00AM-5:00	<b>New York City Individual Tours and Sight-seeing. Safe travels and See you in 2021</b>		


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Held 5 August 2017, Bridgeport, Connecticut, USA.

**\$90.00**

## Symposium Presenters



Dr. Kirthana Kunikullaya, MBBS, MD, DNB, MAMS has more than 9 years of professional experience as an Physician and Assistant Professor at Ramaiah Medical College (RMC), Bangalore. She was the topper in MD for Rajiv Gandhi University of Health Sciences (RGUHS). Her research interests include neurophysiology, non-pharmacological modes of management of various non-communicable disorders, music as an intervention for hypertension and stress, neuroscience of music. She has been the youngest researcher in the institute to be awarded grants from the Indian council of Medical Research (ICMR), Govt of India and the RGUHS, Govt. of Karnataka for hypertension and stress related research projects, as the Principal Investigator (PI). She was the key source person in compiling and acquiring Department of scientific and Industrial Certificate (DSIR), Government of India certificate for recognition of Ramaiah Medical College and Teaching Hospital as a Scientific and Industrial Research Organization (SIRO). Through her constant efforts, the department could set up an autonomic function lab at the hospital that now caters to a number of patients from various departments. She has published in about 18 peer-reviewed articles in indexed and reputed national/international journals. She is one of the chief organizers of Neuroscience symposium, a biennial Science academies lecture workshop on “Recent advances in research on brain and diseases” sponsored and supported by Indian Academy of Sciences, The National Academy of Sciences and Indian National Science Academy. She has also organized CME on “Autonomic Functions and its Clinical relevance” – at Ramaiah Medical College, with sponsorship from AD instruments, MERT. Recently, she was an invited speaker in the National conference of Association of Physiologists and Pharmacologists of India APPICON 2017 at JIPMER, Pondicherry, Conference on Culture, Design and Cognition, organized by Indira Gandhi National Centre for arts (IGNCA) – Southern regional center and National Institute of Design. She was also invited to speak at South Asian Regional Conference of International Society for Music Education (ISME) at – held at National Institute of Advanced Studies (NIAS), IISc Campus, Bangalore - This is a conference organized by UNESCO affiliated body The International Society for Music Education (ISME) in conjunction with Society for Education, Music and Psychology Research (SEMPRE), National Association of Music Merchants (NAMM). She has also delivered guest lecture on ‘Heart rate variability in health and disease’ in 2013 & 2015, in M S Ramaiah institute of Technology. Recently she was awarded the best poster presentation at Fusion 2019 – Spirituality and health conference, organized by Bhaktivedanta institute held at Bangalore. She has been the topper in Carnatic music vocal exams for Karnataka (May 2018) and also the Asst director of Kalamshu, Bangalore.



**Dr. Catheryn Shaw Foster** is currently a Lecturer in Music Education at Fayetteville State University in Fayetteville, North Carolina. She has received degrees in music education from Columbus State University in Columbus, GA, Valdosta State University in Valdosta, GA, and The University of North Carolina at Greensboro. Dr. Foster taught middle and high school band in Georgia, and has served as a clinician and adjudicator in Georgia and North Carolina. Dr. Foster has presented her research at state, regional, and national conferences. Dr. Foster’s current research involves teacher perceptions of integrating music in the elementary classroom and assessing musician participants for groupings in neuroimaging studies. Dr. Foster lives in Thomasville, North Carolina with her husband, Dr. Marc Foster, and two bonus sons, Michael and Pearson.



**Dr. Deepak Kumar Mittal** holds a Ph.D. from The School of Studies in Zoology, Jiwaji University, Gwalior, INDIA. He is working as a Assistant Professor and Head of Zoology department in Satya Sai University of Technology and Medical Sciences, India. He has published more than 20 papers in National and International journals and also attended more than 20 Conferences and Seminars. He has also presented the paper in EUROTOX-2009, Dresden, Germany, ICE-2016, Yulin, China, **Musical Cultures-2017, Hull UK** and BioCore-2018, Dubai, UAE. Dr. Deepak Kumar Mittal has also has Ph.D. from Raja Mansingh Music and Arts University, Gwalior. He is working as a Research Scholar of Vocal Music. He has also attended many conferences of music in Indian and out of India. He published research papers of music in National and International journals of music and also attended Conferences and Seminars.



**Dr. Neera Sharma** was worked as a Associate Professor in Vanasthali University Rajasthan. She is Senoir Artist of Sitar in India and participated in many National and International programmes of music. Her published many papers in reputed journals of music. She supervised more than ten PhD students under her supervision. She also working on fusion music on classical and western music.



**Ms. Sunita Baroda** works as Research Scholar of Indian Classical Music in Jiwaji University Gwalior. She has done MA in vocal music and performed in music programmes. She also attended workshops and conferences of Indian Classical and western music.



Jared R. Rawlings, Ph.D. serves as Associate Professor and Area Head of Music Education at The University of Utah, where he teaches courses in instrumental music at the undergraduate and graduate level, research methods, and arts assessment. Alongside his faculty position, Rawlings is the Associate Director for Undergraduate Studies. Prior to this work at Utah, he was Assistant Professor and Director of Music Education at Stetson University School of Music, was awarded the Allen P. Britton graduate fellowship (2013-2015) at the University of Michigan School of Music, Theatre & Dance and taught as an adjunct faculty member at Eastern Michigan University. Rawlings consistently works with scholars, master pedagogues, and performing artists of varied disciplines. Residencies and partnerships with school districts, which complement a dynamic research profile, are integral to his creative work. Rawlings has published in several prominent peer-reviewed research journals, and his research on bullying in music classrooms has been nationally recognized by the *American Educational Research Association*. Moreover, he was elected as a peer reviewer for scholarly journals, including the *American Educational Research Journal*, *Educational Researcher*, and *Music Educators Journal*. In addition to his research profile, Rawlings serves as an active guest conductor, clinician, conference presenter and performer with recent presentations include regional, national, and international music education conferences and teacher in-service workshops across the United States, Canada, United Kingdom, and Costa Rica. Rawlings received a Ph.D. in Music Education from the University of Michigan with a cognate in Wind Band Conducting; a Master of Music degree in Wind Band Conducting from the University of Nebraska-Lincoln; and a Bachelor of Music Education degree from Baldwin Wallace University (*cum laude*). He is an active member of the National Association of Music Education (NAfME), the Utah Music Education Association, College Band Director's National Association, and the American Educational Research Association.



**Jon Reichert** currently works as a music therapist at Brunswick Hospital in Amityville, NY, a six-unit acute care psychiatric facility that provides care to adults, geriatrics, and adolescents. He has worked at Brunswick for two years, primarily conducting groups in each of the facility's units. Jon bases his work within a humanistic theoretical orientation, and firmly believes in and practices music *as* therapy. Prior to Brunswick, Jon did his internship in one of the adult inpatient psychiatric units at Woodhull Medical Center in Bedford-Stuyvesant, Brooklyn. He is an MT-BC and has a limited permit to conduct creative arts therapy in the state of New York. Jon received his MS in Music Therapy from Molloy College in May 2018. Prior to becoming a music therapist, Jon worked for 28 years as a financial analyst in New York City's financial district. He received his MBA from Indiana University in 1986.



**Julia MacKinley** is a graduate of the Psychology Program at the University of Western Ontario and pursued a graduate degree at the University of Edinburgh in Human Cognitive Neuropsychology in CANADA. In addition, she is a member of the Canadian Psychological Association. Her research started with an interest in posttraumatic stress disorder and how individuals process information about themselves. This research later developed into an interest in the uses of yoga, meditation and music as forms of healing, particularly in the context of psychiatric illness. Currently, Julia works as a psychometrist in adolescent and adult mental health with a focus on rehabilitation and recovery.



**Laryssa M. Creswell, EdD, MT-BC, LCPC**, earned her Doctor of Education in Counseling Psychology from Argosy University/Washington DC. She is a board-certified music therapist and a licensed clinical professional counselor who has worked in the field of mental health in various settings for the past 17 years. She has worked as a music therapist with children, adolescent, adult and geriatric populations. Dr. Creswell has devoted many years working collaboratively with other creative arts disciplines to enhance treatment for those with severe persistent mental illness. She has a wealth of knowledge in program development and has a long-standing interest in developing and modifying treatment provisions for women with severe and persistent mental illness, trauma, and substance use disorders. She has published research on women's perspectives of treatment in the psychiatric institution and she is invested in creating a robust gender-responsive program for women with co-occurring disorders.



**Deirdre Cogan, ATR-BC, LPC, ATCS, CCTP**, has 30 years of clinical experience in the public and private sectors. She began her tenure with the District of Columbia government creating models to address the complex, varied needs of intercity youth in the custody of the Child Welfare System and Department of Youth Rehabilitation Service. She currently oversees the Creative Arts Therapies clinical and training programs at Saint Elizabeth's Hospital in Washington, D.C. She is a consultant to the Center for Post Traumatic Disorders, an internationally recognized program that offers treatment to adults with dissociative and trauma-based conditions. Deirdre's research interests are in designing programs that address recovery challenges facing forensically-committed women who face barriers due to poverty, gender-inequality and cultural stigma. She has received several meritorious recognitions from the DC Department of Behavioral Health and she is the recipient of the American Art Therapy Association's "2015 Clinician of the Year Award."



**Carla Rose Kelly** is a Global Music Award winner, 2019, for Healing/Meditation Music for her composition *PEACE* (<https://youtu.be/YKpXeHDo1uY>). She taught Royal Conservatory piano & theory for 25 years, while becoming involved in Music & Medicine research and developing her own private practice in Sound Therapy. She has had the privilege of speaking internationally about her published research, hosting workshops and classes in Japan, England, Norway, Canada and USA. She is the patented inventor of new sound healing instruments and methodology to heal. Her Certification Program in Sound Therapy includes 3 levels of training and is based on bridging the Science of Sound with Spirituality, the latest research in Music & Medicine, Psychology, Neuroscience, Music & Math. It encompasses a beautiful connection of how profoundly powerful music and sound can be for healing and ascension. The program specializes in using the SACRED SCALE ®, 9 healing frequencies, 174-936hz which were recently decoded from the Bible. She is playwright, co-composer and producer of the 2018 musical, *Let the Music Come Alive*. It is a new Canadian musical telling the tale of how a young girl uses music to help her father's heart heal. This musical hosted two Global Music Award winning songs: *I'm Alone*, 2018 for new Musical Theater Music, and her composition, *Peace*. [info@carlarosekelly.com](mailto:info@carlarosekelly.com)



**Derrick Crow** holds a PhD in Education with a concentration in Arts Integration and Curricular Theory. He also holds a Bachelor's of Music Education from Eastern Illinois University, and a Master's of Music from Southern Illinois University Carbondale. His research interests include music medicine, aesthetic education, and arts integration. Through research and pragmatic experiences, he is striving to create educational growth that encourages creative and intellectual exploration. He has had the privilege to work as a music educator at the primary, secondary and collegiate levels, has worked as a student teacher supervisor for the Master's of Arts in Teaching Program, and as an adjunct lecturer at Southern Illinois University Carbondale. He is currently practicing his skills as an educator and musician by teaching young musicians in Danville School District 118.



Healing Music Artist, Channel/Medium & Radio Personality **Eluv (Elise Zotos)**, was born and educated in Melbourne, Australia. Eluv is the host of “Ultrasounds” radio show on WMNF, 88.5 FM Tampa. Thursday's 10pm-Midnight. She creates beautiful inspirational music, guided meditations, and visualizations for relaxation and healing. Her music covers many genres and is a unique blend of musical elements from around the world and spoken meditations, giving the listener a truly unique and relaxing recorded experience. Her recordings are featured on the Monroe Institute's Hemi-Sync label, with binaural sound healing technology added to balance the left and right hemispheres of the brain. Her singing style is a unique immersion into grace with her angelic vocals and sacred songs. Eluv combines her vocals with a tapestry of pure tones of the Crystal Singing Bowls, lush harp strings, and other beautiful sounds. Known for her open-hearted intuitive approach to healing, Eluv's music awakens joy, heart opening, well-being and deep relaxation. She is a featured guest speaker on sound healing and performs live “Sound Healing” concerts globally. Her practice features multiple modalities; Sound Healing with Crystal Singing Bowls, and Angel Harps, Live Healing Music Performances, Composing Music & Guided Meditations, Voice Overs, Mantra, Kirtan, Mandala Art, Essential Oils, Flower Essences. She is a Shamanic practitioner and an Advanced Ancestral Healing practitioner, offering private sessions for people and animals.



**Dr. Alexandru J. Graur, Ph.D.**, Former Project Associate , The Hong Kong Polytechnic University, School of design, Digital Media. Former Associate professor, University of Turin, Italy (Post graduate School in Health Psychology), Department of Psychology. Dr. Graur specializes in composition, musicology and clinical music therapy. He received a graduate degree in Composition-Musicology and is a diplomat in Medicine (P.A.P. - Physician Assistant in Psychiatry). Since 1978, Dr. Graur has implemented the Music Integrative Neurotherapy™, an applied Neuroscience method combining Music, Psychiatry, Molecular Biology and Quantum Mechanics. Editor-in-Chief, Journal of Biomusical Engineering (OMICS Group, Medical Sciences Journals). He is a professional member of the New York Academy of Sciences. Dr. Graur has had a long career as a soloist, orchestra conductor and composer (classical music) with performances and broadcasts of his works in Italy, Germany, Romania, Switzerland and the U.S. and is a recipient of a numerous national and international prizes for interpretation and composition. . He has presented numerous workshops and seminars to audiences in Italy, China, Sweden, South Korea and the U.S.A.



**Lora Heller, MS, LCAT, MT-BC** is Special Projects Coordinator and adjunct instructor for Music Therapy at Molloy College. Lora has worked as a music therapist in diverse settings including geriatric care and adolescent psychiatry in addition to early childhood music therapy in both medical and educational settings. After completing her Master of Science in Special/Deaf Education, she developed Baby Fingers LLC - a music and sign language program for families with young children. Lora has supervised and trained music therapy students from Molloy College and elsewhere since 1994 and has presented at conferences both regionally and nationally. The author of seven sign language books for children, she also co-authored a chapter in Meeting the Needs of Our Clients Creatively, a college textbook about music therapy with the dying and bereaved.



**Adina Dabija, L.Ac., MSTOM, Dipl. O.M.** Adina is the Founder Sol Center [www.sol.center](http://www.sol.center) Adina Dabija is a writer, philosopher and western esoteric arts practitioner. Adina currently lives in New York, where she practices Chinese medicine. She published several books of poetry and fiction. She is also a priestess of Dionysus in the ancient Orphic mystery tradition, an initiatic lineage of Hellenic priesthood passed down directly from teacher to student.

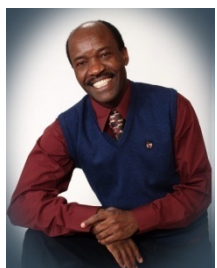


**Anna Palumbo, MA, LCAT, MT-BC** is a junior research scientist with the Nordoff-Robbins Center for Music Therapy and a doctoral fellow in the rehabilitation sciences program at New York University. Her research investigates the impact of music therapy on physical and psychological change, and seeks to understand the neural processes recruited by music improvisation to support these changes. She earned her M.A. in music therapy at New York University, and has previously worked with the Institute for Music and Neurologic Function, New York City Health and Hospitals, and Mercy Home for Children.



**Dr. Sabina Vidulin, Ph.D.** is the Head of the Department of Music Pedagogy and leader of musical-pedagogical courses at the Academy of Music in Pula. She is the founder of the International Symposium of Music Pedagogues and the International Forum of Music Pedagogy Students. She has held numerous lectures throughout Croatia and abroad at recognized music academies: from the Salzburg's Mozarteum,

Vienna's MDW, the Royal Conservatory in The Hague, to music academies in Germany, Belgium, Poland, Italy, Lithuania, Latvia, Czech Republic, Hungary, Cyprus, Slovenia, Bosnia and Herzegovina and Serbia. She wrote four books, twelve chapters in books, about fifty scientific papers published in Croatia, Bosnia and Herzegovina, Serbia, Slovenia, Italy, Czech Republic, Slovakia, Hungary, Poland and Lithuania. She is the editor of a songbook, five symposia proceedings and one monograph. Vidulin is a member of editorial boards in six international scientific journals, member of the publishing committee of the publisher Helbling (Innsbruck-Esslingen-Bern-Belp) and the national coordinator for the European Association for Music in Schools. She is involved in the organization of international symposia in Croatia and abroad as a member of scientific committees. She reviewed books, curricula and scientific papers. She received the State Award Ivan Filipović and the award from the Croatian Society of Music and Dance Pedagogues.



**David O. Akombo, Ph.D.** is Associate Professor and Faculty Fellow in the College of liberal Arts at Jackson State University. Before joining Jackson State University, Dr. Akombo was a Diversity Fellow at Weber State University in Utah. Intrigued by the peculiarities of music and its interdisciplinary confluence with medical and psychological practices, Dr. Akombo has studied and researched the effects of music on children and young adults both in schools and in hospitals. As scholar and performer, Dr. Akombo balances his research interests amicably as a music educator, ethnomusicologist, composer and singer/drummer, having worked in Africa, The United States, and Southeast Asia where he studied with Balinese artists. His books, *Music and Healing Across Cultures* (Ames, Iowa: Culicidae Press, 2006) and *Music and Medicine: Connections Found* (Seaburn, 2009) unfold the mechanics of the relationships between music, culture, physiological and spiritual states in people from the anthropological and epistemological inquiry regarding music and healing. Dr. Akombo has worked jointly with the University of Florida's Center for Arts in Healthcare Research and Education (CAHRE) with which he collaborated to establish the Arts in Medicine (AIM) program in Nairobi, Kenya. Located at Mater Hospital and funded by the Legislature and State of Florida Center for Cultural Affairs in Tallahassee, this is the first known Arts in Medicine program in Africa. Dr. Akombo continues to be active in music education research, and interdisciplinary scholarship having conducted clinics in several countries. He is a 2017 recipient of the NSF Research Training Scholarship. He is member of the Music Educators National Conference, The national Social Science Association and co-founder and member of the Executive Board of NSSA and ISQRMM.



**Dr. Jasna Valic, MD** is a specialist Epidemiologist, and Head of the Epidemiology Department Service on the Public Health Institute of Istrian County in Pula, CROATIA. School year 1977/78 attended in Los Altos High School, Hacienda Hights, LA, California, USA. Graduated on University of Zagreb, School of medicine, as Medical Doctor in 1987. Year 1993/94 worked in Tumor Registry of "Lega

Italiana per la lotta contro i tumori", Sezione Bologna, Italy. In year 1998 she specialised in epidemiology at University of Zagreb, School of medicine. She has been working at Public Health Institute of Istrian County in Pula since 1994. She has presented scientific and professional papers on several scientific and professional conferences and public lectures regarding not only medicine, but also history of medicine.



**Dr. Iva Milovan Delic, Ph.D.** Assistant professor on History Department of Juraj Dobrila University of Pula. In February 2013 she defended her doctoral dissertation (*Spanish Flu 1918/1919 in the City of Pula – Social Aspects of the Spanish-Flu Mortality and Urban Anatomy of Pandemic*) at the Faculty of Humanities and Social Sciences, University of Zagreb, thus finishing Doctoral studies of modern and contemporary

Croatian history in the European and global context. From June 2017 she holds the position of assistant professor at the History Department and teaches several courses regarding contemporary history, one of which is a *History of diseases in 19th and 20th century Europe* on graduate studies of history. Her main scientific interest is history of health in the first half of the 20<sup>th</sup> century. She published several professional and scholarly papers and participated in conferences at home and abroad.





**Eve Kodiak** holds degrees from Harvard University and the New England Conservatory of Music. She has a clinical practice at The Lydian Center for Innovative Health Care in Cambridge, and teaches and presents internationally on developmental movement and music. Her book/CD set, *Rappin' on the Reflexes*, is in use on five continents. An improvising pianist, she has produced *The Return of Desire: Improvisations*, a duet album with Grammy-winning cellist David Darling collaborated with artists to create scores for digital media displays in public spaces and hospital rooms with the company Colors in Motion. She lives and teaches Kundalini Yoga in southern New Hampshire.



**Dr. Suzanne Sorel** is Associate Dean and Director of Graduate Music Therapy at Molloy College, Rockville Centre, NY, where she has been teaching since 1991. Dr. Sorel incepted the graduate program at Molloy with her colleague, the late Evelyn Selesky in 2008. She has received 10, 20, and 25 year service awards from Molloy as well as the Distinguished Service Award in 2009. Dr. Sorel held the position of Chair of the Music department from 2015-2018 and was Chair of Graduate Academic Policies and Planning Committee in 2018. She practiced clinically as a senior music therapist and supervisor for 13 years at the

Nordoff-Robbins Center for Music Therapy at New York University achieving Level III Certification (trainer status) in the approach. Since 2003, she has worked as a music therapist, supervisor, and consultant at The Rebecca Center for Music Therapy, Molloy's on campus clinic. In 2010, she developed the Nordoff-Robbins training at Molloy and now oversees the training at The Rebecca Center. Dr. Sorel completed her undergraduate music therapy training at State University of New York at New Paltz in 1986 and received Master's and Doctoral degrees from New York University in 1993 and 2004. She has worked with a variety of populations including children and adults with autism, developmental disabilities, physical disabilities, speech and language delays, and psychiatric disorders. Dr. Sorel has been an invited lecturer at regional, national, and international conferences and workshops sharing her expertise regarding Nordoff-Robbins music therapy, clinical improvisation, and developing humanistic music-centered treatment plans that are evidence-based. She is the author of several chapters in music therapy texts, is currently writing a music-centered treatment planning workbook, and is the composer of many musical compositions used for music education and therapy.



**Lillie Klein, MS, MT-BC** recently received her Masters in Music Therapy from Molloy College. She completed her internship at The Louis Armstrong Center for Music and Medicine at Mount Sinai Hospital, where her focus was in adult inpatient care and oncology. She currently works as a music therapist for Hospice of New York, providing end-of-life care for patients. Lillie is also in affiliation with Long Island Music Therapy Services, where she works with a range of ages and populations. In addition, Lillie proudly works with Lincoln Center Moments, a performance-based program for individuals with dementia and their caregivers. She has participated in several mission trips to Jamaica and during the summer, Lillie volunteers at a bereavement camp for children and adolescents. Prior to her work in music therapy, Lillie earned her Bachelors degree in Musical

Theatre and studied with the British Academy of Dramatic Arts at Oxford University. She has presented her work for a variety of interdisciplinary forums, including Mount Sinai Hospital and regional palliative care conferences.



**Steve Jackowicz, Ph.D.** began his study of East Asia as an undergraduate at Harvard University. He then studied traditional East Asian Medicine at the Korea Modern School of Acupuncture and the Hand and Foot Acupuncture Institute in Seoul. During that time he further apprenticed in traditional physical manipulation and therapeutic breathing techniques. He then pursued a Master's Degree at the New England School of Acupuncture. Dr. Jackowicz became fascinated with the divergence of Chinese, Japanese, Korean, and Vietnamese medicine and studied for a Ph.D. at Boston University examining the historical evolution of East Asian Medicine. His research has taken him to China and Japan. Dr. Jackowicz has taught at Tufts University, Boston University, New England School of Acupuncture,

and Pacific College of Oriental Medicine. He has published on East Asian Medicine, Daoism, and history. He currently serves as faculty in the History Department of the University of Bridgeport.



**Roy Kennedy, Ph.D., MT-BC, LPMT** is an associate professor of music therapy at the University of Georgia, USA. While previously providing music therapy services to various populations, his primary research interests include guitar pedagogy for music therapists, music therapy for English-as-Second Language learners, adults with substance abuse problems, and skill generalization of students with developmental disabilities. Dr. Kennedy has presented his work in the USA, Brazil, South Korea, and Costa Rica. He continues having an interest in the international development of the profession.



**Professor VIJAYAKUMAR BABU, AVADHANULA** did B.A. (Sanskrit/ History/Telugu-1974), M.A. (English-1978), B.L.I.Sc (Library&Information Science-1978), Diploma (German-1980). Later did M.A. (Ancient Indian History, Culture and Archaeology-AIHC&A-1980), M.Phil. (1986) and Ph.D.(1992). In June 1981, he joined as Assistant Professor in AIHC&A. Since then, he Taught and Guided Students for UG, PG and Research (M.Phil./ Ph.D.) courses in Ancient Indian History, Culture and Archaeology; Archival Science and Manuscriptology; Museology and Tourism, with emphasis on History and Culture of Telugu speakers. He authored 10 books; participated and presented over 50 research articles, on Pan Indian Cultural Studies, Museology and Tourism, in Research Events held, within and outside India. He visited South and South East Asian Countries, UK, US and delivered Extension/ Guest Lectures at Museums, Universities and Research Directorates. After serving for 28 years, as Head and Chairperson of the Department, he retired in February 2009. Presently he is working, self funded, on SANSKRIT INSCRIPTIONS of SOUTH EAST ASIA-A STUDY in SOCIO-ECONOMIC PERSPECTIVE.



Dr. Doru Paul, MD , PhD received his medical degree from the University of Medicine and Pharmacy from Bucharest Romania and also earned a Master's degree in the biology of aging from the Faculty of Paris VI, France. He has a PhD in clinical oncology from the University of Medicine and Pharmacy, Craiova, Romania. He also completed his residency in internal medicine at the Jacobi Hospital in New York and his fellowship in hematology and oncology at Montefiore Hospital in New York. Previously, Dr. Paul was associate attending physician at the Monter Cancer Center associated with Northwel Health New and Assistant Professor of Medicine at both Hofstra North Shore-LIJ School of Medicine and the Feinstein Institute for Medical Research. Currently he is an Assistant professor of Clinical Medicine at Weill Cornell Medical College and an Attending physician in the department of Hematology Oncology at the New York Presbyterian Weill Cornell Medical Center He is Board certified in internal medicine, medical oncology, and hematology.



**Ricardo Hurtado, MS, MT-BC** is a board certified and licensed music therapist graduated from the University Of Georgia with a Bachelor's Degree in Music Therapy. Ricardo Hurtado has been working with children in music education and performance settings for more than 25 years. Hurtado has served as the school director, music teacher/instructor and children choir director for many organizations including Education Through Music-LA, Los Niño's Primero, Sandy Springs Parks & Recreation, Sandy Springs Mission, Inc., Action Ministries Atlanta, School of Music and Arts Fountain of Love United Methodist Church, and The Salvation Army Doraville. Along with Hurtado's long-term commitment to helping students discover and develop their artistic music skills, Hurtado has been particularly passionate in discovering new and innovated ways to combined his professional music therapy skills and his music education experience to develop low-budget music programs specially design for non-profit organization in the low-income family sectors. In addition, Hurtado has developed the Cyber Orchestra Method which employs a group-based music program design strategically to allow a combination of music therapy approach along with the standard music education pedagogy. The Cyber Orchestra has been fully implemented in different organizations including Los Niño's Primero and Actions Ministries. Ricardo Hurtado continues to develop in his professional carrier and remains serving and working for the public educational system. Furthermore, Hurtado is currently in the process of starting his own music therapy private practice in Los Angeles, California. For more information, please contact Ricardo Hurtado at: [hurtado\\_ridardo@hotmail.com](mailto:hurtado_ridardo@hotmail.com).

## ABSTRACTS

### An assessment tool for participant groupings for human neuroimaging research: Measuring musical training

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#### Abstract

The purpose of this study was to develop an assessment tool to measure musical training and experiences for grouping participants in human neuroimaging research studies. To fulfill the purpose of this study, the researcher: 1. Completed a comprehensive review of the research literature to establish the essential content of the assessment tool; 2. Developed an assessment tool to survey subjects about their musical training and experiences; 3. Pilot tested the assessment tool, and revised the tool according to the preliminary analyses of the validity, reliability, and usefulness of the assessment tool; 4. Established the content validity and reliability of the assessment tool with subjects participating in a neuroimaging study designed to analyze the influences of musical training and experiences on brain structures and functions, and 5. Determined if the assessment tool functioned effectively in the selection and grouping of musically trained and musically untrained subjects for neuroimaging studies. The assessment tool was administered to a purposive sample (N = 42) in the southeastern region of the United States. Participants were recruited on the basis of musical training, both the existence and lack thereof. The assessment was completed via the web-based platform, Qualtrics. Coding of survey responses indicated differences in the participant pool that resulted in two groups: Musicians and Non-musicians. Further investigation yielded two subgroups within the Musician participant group: Moderate and Advanced. Validity of the assessment tool was established using a three-step construction process, (a) development of a draft based on the existing literature and the musical training knowledge of the researcher, (b) a review of the assessment tool by five music educators and performers, and (c) administration to a pilot group of five additional people with varying levels of musicianship. Additional content validity was completed by external reviewers by rating each assessment item using a Likert-type scale: 1 – Not important, 2 – Slightly important, 3 – Fairly important, 4 – Important, and 5 – Very important. Reliability was established using interrater reliability and was determined to be 88.9%. A discussion was presented that included the differences among participants that made their musical training and experiences unique compared with other participants. Implications were discussed regarding the usage possibilities for the survey, as well as the potential effects of the survey on human neuroimaging research.

### Therapeutic effects of Indian Classical Music by Raga's in Human Health

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Sunita Baroda  
Neera Sharma

Raja Mansingh Tomar Music and Arts University, INDIA

#### Abstract

**Background:** Indian Classical Music has been used as a therapeutic agent from the ancient times. Music psychological effect may be regarded as scientific research about human health. It is a field of research with practical relevance for music performance, music composition, music education, music medicine, and music therapy.

**Objective:** The aim of this study is focuses on an aspect of treating much mental and physical health and further evaluated its psychological effectiveness in therapy by ragas of Indian classical music.

**Methods and Discussion:** Many ragas can be cured with vocal and instrumental music i.e., Raga Bhairavi, Raga Malhar, Raga Jaijyavanti are used to get rid of mental stress. Raga Darbari improves heart condition. Darbari Kanhada, Kamaj and Pooriya are found to help in defusing mental tension, particularly in the case of hysterics. For those who suffer from hypertension, ragas such as Kalyan (Yaman) Bhairav, and Todi are prescribed. Deepak (acidity), Malkauns or Hindolam (intestinal gas and for controlling fevers). Malaria are also said to be controlled by the ragas like Marva. For headaches, relaxing with the ragas like Darbari Kanada, Shivranjani and Sohni and others is said to be beneficial.

**Conclusions:** This study is focuses on the ragas of Indian classical music is being used to affect miraculous cures, for quicker post operative recovery, treating many illnesses in new-born, youth and children.

**Keywords:** Ragas, Indian Classical Music, Music Therapy

#### References:

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Sairam TV. Raga Therapy. Chennai: Nada Centre for Music Therapy, 2004b

## Middle School Music Ensemble Participation, Homophobic Name-Calling, and Mental Health

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The University of Utah, USA

### Abstract

Homophobic name-calling is commonplace in middle schools and is emerging as an antecedent to more serious, deleterious concerns including depressive or anxious symptoms among youth. While evidence in music education suggests that youth enrolled in music ensembles are targets for homophobic epithets, little is known about how experiencing homophobic teasing during early adolescence relates to self-reported mental health.

**Purpose and Research Questions:** This study was conducted to compare the prevalence of homophobic name-calling and self-reported perceptions of mental health between youth enrolled in middle school music ensembles and those who are not. Specifically, our research questions included (a) What are the prevalence rates of homophobic name-calling and is there a difference between youth in middle school ensembles and those who are not?; (b) What are the self-reported perceptions of mental health and is there a difference between students who participate in middle school ensembles and those who do not?; and (c) If we control for the possible effect of school building attendance, is our set of variables (HCAT-p and HCAT-v) still able to predict a significant amount of variance in perceptions of mental health?

**Design:** Data secured for this investigation are part of a large-scale, two-year randomized trial funded by the Centers for Disease Control & Prevention (# CE3240). Participants ( $N = 463$ )<sup>1</sup> volunteered to complete the questionnaire for an overall response rate of 54.9%. Students enrolled in a school-based music ensemble (band, orchestra, choir) ( $n = 176$ ) and not enrolled in a school-based ensemble ( $n = 287$ ) comprise the total sample for this study.

**Results:** Results indicate that a moderate significant association between chronic agent status and ensemble participation,  $\chi^2(3, n = 339) = 11.03, p = .012, V = .18$  exists with the sample of youth with 23 chronic agents of homophobic name-calling do not participate in a music ensemble and 11 chronic agents participate in a music ensemble. Hierarchical regression analyses were computed to test for the significance of Agent and Target scores in predicting mental health after controlling for school building attendance. As hypothesized, ensemble membership differences emerged in the predictive significance of Target scores for mental health. After controlling for school building attendance, Target scores significantly predicted current levels of mental health for youth in middle school ensembles ( $\beta = .22; f^2 = .05$ ) and those who are not ( $\beta = .28; f^2 = .06$ ). According to Cohen's (1988) guidelines, effect sizes are interpreted as moderately small.

## An Unsculpted Block of Time: A Humanistic Approach to Using Music Therapy with Acute, Adult Psychiatric Groups – Literature Review

Jon Reichert  
Brunswick Hospital

### Abstract

A key feature of the acute psychiatric care environment is the relatively rapid patient turnover. Due to the frequent admissions and discharges, the patients attending a facility's groups can vary daily. Additionally, the mental state of individual group members can vary each day. Given the fluctuating group membership and the evolving mental states of the group's members, each group session is truly a unique experience. The questions arise: How does a music therapist prepare for a session where the composition and mental status of the membership is unknown? What type of

<sup>1</sup> Additional details about the participants, measures, data collection, and analysis appear in the full paper.

<sup>2</sup> Additional results appear in the full paper.

conceptual framework does a music therapist use in determining which methods will provide the potentially greatest therapeutic benefit to the group?

Three psychotherapeutic levels of music therapy practice have previously been delineated (activity, reeducative, and reconstructive), based partly on a framework for types of psychotherapies that include supportive, reeducative, and reconstructive levels of therapy. The supportive level of therapy is particularly applicable to acute psychiatric patients. To date, the supportive/activity level of music therapy has been portrayed in the literature primarily as a means of achieving patient behavior modification. This presentation/article provides an alternative lens for viewing and implementing the supportive/activity level of therapy with groups of acute, adult psychiatric patients that is based on a humanistic theoretical orientation. The presenter/author also proposes that within the supportive/activity level there are three levels of possible patient engagement.

### **Music and Art to Build Posttraumatic Growth with Women in the Psychiatric Forensic Mental Health Setting: A Pilot Study**

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St. Elizabeths Hospital, Washington DC, USA

Deirdre Cogan ATR-BC, ATCS, LPC, CCTP  
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#### **Abstract**

Trauma treatment for women with severe and persistent mental illness often is not addressed due to the fear of psychological decompensation (Sanders, n.d.). Traumatic memories are often stored in the unconscious and in the body; therefore, when activated these memories can move quickly into automatic perceptions, feeling and behaviors (Sareen, 2014). When this cycle repeats itself, women may associate their symptoms and their maladaptive behavior with negative core beliefs about themselves. Through music, art and psycho-education these women can learn to differentiate sensations, imagery, and responses connected to past traumatic events from their current realities. Re-processing traumatic memories through structured creative arts therapy groups encourages women to reconsider, even challenge, their existing assumptions about themselves and about the world around them. The purpose of this study was to determine whether the Empowerment Guide improves post-traumatic growth for women with severe and persistent mental illness, substance abuse and trauma histories; also defined as co-occurring disorders. The Guide is a 4-week module developed by the presenters for women with severe and persistent mental illness in the forensic mental health setting. The guide is a synthesis of relational and gender responsive theory that addresses addictions, mental health, trauma recovery, and evidence from neuroscience to establish safety and reality orientation, moving towards an emphasis on resilience and self-regulation using music and art therapy. The group participants perceptions of positive change prior to, and following, their participation in the Empowerment Guide groups were assessed using The Post-traumatic Growth Inventory (PTGI), an instrument designed to assess positive outcomes reported by individuals who have experienced traumatic events (Tedeschi & Calhoun, 1996). The study was a single-subject quasi-experimental design. A combination of music and art therapy interventions were used for this study. Improvisation, lyric analysis and receptive techniques such as music relaxation and listening were used in conjunction with cognitive re-structuring imagery and projective drawings. Purposeful sampling was used to gain understanding of specific cases within their own right instead of generalizing the results to a population, meaning to provide information rich cases for comprehensive knowledge of the sample (Isaac and Michael (1995) and Patton (2002)). Four out of ten eligible participants consented to participate in the study. The participants met the following criterion: (1) severe and persistent mental illness, (2) trauma history, (3) minimum age of 18 years old and (4) currently housed on a long-term unit to allow opportunity for more psychological stability. Attrition factors lead to only 2 participants completing the pre-& posttest. The limitations of the design approach and the unique qualities of this population restricted our ability to determine whether the empowerment guide improved post-traumatic growth in women with co-occurring disorders. The results of this study inform music and art therapy clinicians of the need for a mixed methods design to better inform gender specific treatment. Due to the sensitive and unique needs of this population, having a qualitative component would provide additional context and better inform the effectiveness of the Empowerment Guide. Although, there were confines to the design approach, participants expressed the skills that were gained, self-awareness to enhance autonomy and self-regulation, as well as an awareness of any growth after traumatic experiences.

**HEALING FREQUENCIES 174hz-963hz DECODED FROM THE BIBLE**

Carla Rose Kelly,  
SACRED SCALE® Music, Ontario, CANADA  
Julia MacKinley, MSc.,  
Mental Health Psychometrics, Ontario, CANADA

**Abstract**

Secret healing frequencies that were hidden in the Book of Numbers of the Bible for over 2000 years have recently been decoded by Dr. Puleo. There is also a Biblical story from the Book of Samuel describing David playing the harp to heal King Saul's madness, but the exact frequencies and number of strings were unknown. Are these newly discovered healing numbers, the frequencies on the miraculous harp that David used to heal King Saul's madness? There is no evidence to know for sure. Modern day, patented musical instruments have been made with the healing frequencies decoded from the Bible: 174hz, 285hz, 396hz, 417hz, 528hz, 639hz, 741hz, 852hz, 963hz. They have been used as music for medicine, in a clinical setting in London Ontario, Canada for the past 10 years, treating clients with depression, anxiety and pain. The researchers will present findings from their qualitative and quantitative data in regards to 120 participants exposed to the 9 healing frequencies for a set of 3 one-hour music sessions with significant results. This experiential workshop will also offer participants an opportunity to experience music as medicine created with the 9 healing frequencies. Discussion will follow sharing feedback on participant experiences with the 9 frequencies, as well as any awareness of affects in the mind, body and spirit. Participants will also be given an opportunity to play these instruments as well. No musical background is necessary, as all 9 notes are in tune with each other, so dissonance is impossible.

**Live Healing Musical Experience Crystal Singing Bowls, Voice and Angel Harp: Music Relaxation Session**

Eluv (Elise Zotos)  
Eluv's Music & Guided meditations, Florida, USA

**Abstract**

The live sound is designed to increase balance in the left and right hemispheres, lower stress response, calm the nervous system and induce an Alpha (meditative) state of relaxation. (The state in which the body's natural healing occurs). Additionally, the sound is spontaneously created based on the energetic response to the group, and is unique to the duration of time in which it is created. In this Live Healing Musical Experience Crystal Singing Bowls, Voice & Angel Harp presentation, participants will directly experience a live Sound Healing Session first hand. This provides a reference and exposure to specifically designed live sound for relaxation and healing.

**A Clinical Case of Insomnia due to Tinnitus Treated with Music Integrative Neurotherapy**

Dr. Alexander J. Graur, Ph.D.  
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**Abstract**

Tinnitus is defined as the perception of sound in the absence of an acoustic stimulus and as a subjective experience of the patient. It is a symptom in nearly all ear disorders and has an obscure, still unknown mechanism of install and development. The actual methods of treatment employed mainly a "sound mask" aimed to cover in loudness the audio volume of tinnitus. Music it is often implied in the process by producing play lists according to the personal preferences and musical cultural background of the patient or the therapist, trying to offer an alternative to the usually unpleasant and permanent sound heard by the patient. But music it is not implied in treating the tinnitus itself. The medical treatment of the presumed causes involved consists usually in lowering blood pressure medication, hearing aids, a.s.o. The clinical case presented in this paper is quite different, because the patient's otolaryngology and audiology tests shown a physiologically intact hearing apparatus, a normal SRT (speech reception threshold), with no modifications of the hearing capacity or ear disorders in act. No medication was undergone which could allow the suspect of influencing the tinnitus phenomenon (hyper/hypo tension medications, for example). The tinnitus appears after a Radiation Therapy applied locally in the parietal zone as a treatment for a malign skin tumour, and generated a sleep deprivation symptom which affected the personal and social life of the patient. The role of Music Integrative Neurotherapy™ in this

clinical case had multiple finalities. First of all: to reduce the impact of the tinnitus on the mind's processes. Second: to allow the mind to produce a pattern recognition path which brings to the assimilation of the tinnitus with other known body sounds; in this case with the heart beat sound. Then to help to store this information at the level of long term memory data bank. Third, to allow the therapeutic intervention on the sleep disorder (insomnia) produced by the tinnitus. The novelty of this therapeutic application consists both in the approach to the patient's problems and in the technique implied in therapy. This is the first time Music is used as a science, by composing it based on the medical data of the patient and aiming to specific regions of the brain in order to help the organism to create by itself the defence mechanisms. There is no precedent published material describing similar clinical case, approach to it or a similar therapy method, as by author knowledge.

**Key Words:** tinnitus, insomnia, music integrative neurotherapy, graur, neuroscience

### *Navigating Embouchure Focal Dystonia: A Case Study*

Kirthana Kunikullaya, MD,

M S Ramaiah Medical College, Bangalore, INDIA

#### **Abstract**

**Background:** Of the various therapies used to relax the body & mind, music is an integral part of our lives. Scientific evidences are now being created for western music (Mozart, Beethoven etc.). Unfortunately, evidence regarding the health benefits of Indian music is extremely meagre. In this era of translational research, we started to study the effect of Indian music on health with special reference to electrophysiological parameters. As a part of *Sama Veda*, *Gandharva Veda* enlists the various *ragas* & their health benefits.

**Objectives:** To evaluate the acute effect of 3 selected ragas of Indian music on, electrophysiological parameters [Heart rate variability (HRV) and Electroencephalography (EEG)] and to assess the relaxation effect of these ragas on Blood pressure (BP), salivary stress markers and stress.

**Material & Methods/Procedure:** After ethical clearance from institutional committee, an randomized control triple blind trial with 3 ragas to 3 intervention groups (A,B & C - n=35 in each) and a control group (n=35) was conducted. EEG, Electrocardiography (ECG), BP & stress were tested prior to, during & after music intervention & results computed & analyzed using SPSS software.  $P \leq 0.05$  was considered statistically significant.

**Results:** Stress, BP and HRV reduced (increased parasympathetic activity) and music exposure was significantly associated with increase in theta, alpha and beta bands that persisted after music stopped ( $p < 0.001$ ). Between conditions effects in theta, alpha, beta and gamma bands were observed which got restricted to only alpha band at right frontal region. After collapsing the conditions (post Music-pre Music). Group A showed a significant reduction in alpha frequency band in right frontal region (greater increase in right frontal activity), whereas Group C showed significant increase in that region.

**Conclusion/implications:** Music had an effect on electrophysiological parameters. Indian music relaxes the body and mind, as evident by the parasympathetic increase during music. Alpha increase after music exposure, may be related to internal attention, creative ideation and mental imagery. Beta increase may relate to the improved arousal & mood. EEG showed significant hemispheric differences with each raga. This seems important in understanding emotional behaviour during exposure to different ragas of Indian music, and is in line with the model of hemispheric specialisation concerning perceived positive or negative emotions proposed by Heilman.

**Keywords:** Music, electroencephalogram, heart rate variability, stress, STAI, blood pressure

**Mode of presentation preferred:** Oral presentation

### **Importance of Family in Pediatric Medical Music Therapy**

Lora Heller, MS, MT-BC, LCAT

*Baby Fingers* LLC ([www.mybabyfingers.com](http://www.mybabyfingers.com))

*Molloy College* Music Therapy

#### **Abstract**

Illness, hospitalization, and pain all take a toll on childhood development, psychosocial health, and the family unit. When providing services to children, the treatment team includes medical staff, therapists, and family members. There

is a growing evidence base supporting the role of music therapy in aiding children and their families through the hospital experience. This workshop will reflect on music therapy clinical practice and provide interactive music experiences specific to pediatric medical care and the significance of the family, touching on five areas: acute care, chronic hospitalization, rehabilitation, NICU, and palliative care. The patient conditions highlighted will include: surgical (acute care), abuse and neglect (chronic hospitalization), traumatic brain injury (rehabilitation), premature birth (NICU) and life limiting illness (palliative care). For each area, a music therapy intervention will be shared. Music therapy treatment and the role of family members in such care will be explored and discussed, including the significance of the parent experience, the absence of a parent or caregiver, sibling involvement, benefits to the family as well as the patient, and the pivotal role of the therapist-patient relationship within the music.

### **Music and Mental Health: A systematic Review of Literature on Functional Music Medicine**

**Dr. David O. Akombo, Ph.D.**  
**ISQRMM**  
**Jackson State University, MS, USA**

#### **Abstract**

Patients with mental illness show significant cognitive and emotional benefits when they sing, or listened to familiar songs. Depression is one of the most serious and frequent mental disorders worldwide. Thus, depression is one of the most common chronic diseases. This paper presentation focuses on a systematic review of published literature on the subject matter of facets of mental illness and how music is used to mitigate in the exacerbation of the illness. The first segment of this presentation will include studies on current causes of depression in selected regions of the world and the data-driven research on how music is being used to mitigate these factors. The other segment of the presentation will focus on neuro-physiological parameters that respond to syntactic musical stimuli with Cross-Domain Mappings in music. The final segment of this literature will entail identification of suggestions on how the public can use music to address the pandemic of mental illness and suicide especially among war veterans and victims of global catastrophes both human and natural. Overall, the paper will focus on benefits of music with ancillary topics on music perception, memory, and learning and their relation to the sensory, formal, and expressive properties of music.

### **The Effect of Instrumental performance on Diabetic Musicians vs. Non-Diabetic Musician**

**Dr. Derrick Alan Crow**  
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#### **Abstract**

The study explored how blood glucose and anxiety affects a diabetic musician's health, and examines the relationship of each variable, and how each interacts within the realm of musical performance. As the number of people diagnosed with Type 1 and 2 diabetes, it becomes increasingly important to understand how this directly relates to instrumental performers at all levels. The researcher's hypothesis was that instrumental rehearsal has affected the blood glucose and cortisol on a diabetic musician. This relationship was explored through the examination of existing literature on anxiety and blood glucose as they relate to music, and through the mixed methods examination of 20 subjects. The blood glucose data was collected in a quasi-experimental method, and anxiety levels were gathered through Likert scale survey. All data was examined for correlation between variables, between subject classifications, and against historic predictive literature. The researcher also found significant correlations between perceived anxiety and glucose movement, and found a significant correlation between perceived anxiety and perceived performance success. The data suggested a difference between diabetic, pre-diabetic, and non-diabetic subjects. The analysis of these and relationship between variables and between participants suggest that diabetics and non-diabetics respond differently to instrumental playing at a biological level.

### **Influence of music on student's biopsychosocial well-being**

**Dr. Iva Milovan Delic, Ph.D.**  
**Juraj Dobrila University of Pula, CROATIA**

**Dr. Jasna Valic, MD.**



Epidemiologist  
Public Health Institute, CROATIA

Dr. Sabina Vidulin, Ph.D.  
Department of Music Pedagogy  
Juraj Dobrila University of Pula, CROATIA

### Abstract

It is argued that student's satisfaction in the context of attending lectures and learning, can be indicator not only of his/her life quality, but also indicator of success in the present and in his/her academic future (Mihanović et al., 2016). Although there are various reasons and issues which can influence on the student's satisfaction, planned, active and well-structured leisure time will enrich his/her everyday life and provide many pleasure (Caldwell and Darling, 1999). Music, as part of a student's free-time is a great stimulus because various musical activities, the performing ones as well as the listening to music activity, impact on his/her emotional and social life (Pejić, Papak i Vidulin, 2016).

From the ancient civilizations music was used for treatments and for improving the so-called good state of mind (Vladimirovna, 2014), and this is still present today. The positive influence on the spiritual and physical health ascribed to music contributed to its recognition as very important element in everyday life. MacDonald et al. (2002) state that dealing with music will encourage the experiences of oneself, the connection with the world that surround us, giving the possibility for personal growing and the complete development.

The intention of the authors of this paper is to examine if listening to music of various genres (pop, rock, jazz, traditional, art), frequency and duration, increases the student's verbal memory, focused attention, cognitive functions and language skills, impacts faster rehabilitation after minor injuries, intensifies positive emotions and establishes peace of mind. Next task is to investigate the impact of music to the decreasing of minor pain of any origin, anxiety, agitation, fatigue, short breathing, chest pain, and depression, which can all be connected with the student's life.

A questionnaire will be proposed to students from the University of Pula (Music and Humanities departments) as well as from the University of Rijeka (Medicine department) and analyzed quantitatively and qualitatively. The results will be interpreted within musical, medicinal, historical, social and anthropological context.

### Addressing Anxiety through the Sodershan Chakra Kriya

Eve Kodiak, M.M.  
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### Abstract

In 2017, I presented on using the Kirtan Kriya from Kundalini Yoga to address memory issues. The paper was just published in the ISQRMM journal. Some participants actually used the information with positive results. One psychologist related the story of a client who was terrified of an MRI. She used the Kirtan Kriya as she entered the claustrophobic tunnel and all her anxiety fell away. I became interested in how other Kundalini exercises might specifically address anxiety. There is a study currently going on with some of the same team that researched the Kirtan Kriya. One of the methods they are testing is "Sodershan Chakra Kriya." The research is ongoing and I plan to interview the instructors for their ongoing impressions of the work. My goal with the Kirtan Kriya workshop was to approach this complex exercise by reducing it to simple components and building to the complete experience from there.

In checking resources for this on the web, I came across a blog by Kelly Brogan MD that recommends using the Sodershan Chakra Kriya for depression and anxiety. But reading the responses to the blog, I found this: "I really want to try the Kundalini Yoga, but can't figure out how to handle so many things at the same time... how do you keep track of the 20 seconds while you are trying to pump your navel, repeat the mantra and running out air?!" My background as a musician has been all about how to communicate complicated information in a simple way. I was a graduate assistant at Harvard in the 1980's for the late Professor Luise Vosgerchian, who, rather than courting on the advanced students, she asked the question – "How can I translate this knowledge to the general student with no musical training?" I spent decades in early childhood music, and then combined my work in Educational Kinesiology, with its emphasis on neurologically-based movement, with music. The sodershan chakra kriya is more difficult than the kirtan kriya, and I am interested in find a route to create maximum compliance – i.e., to make it easy and intuitive to perform. I also plan to record a set of instructions and a musical version of the mantra that participants can download and use on their own. My next ISQRMM workshop will run along the same lines as the last one: I will go through some basic information on

how the brain processes movement, musical, and in this case, respiratory information. We'll then talk about issues related to depression and anxiety that people personally would like to address. Then I'll teach the kriya; we'll do it together, and check our responses. There will be handouts that allow participants to continue on their own, and I remain available for questions by email and text after the conference.

### **Bridging Humanistic Thinking and Evidence-Based Practice in Music-Centered Music Therapy**

Dr. Suzanne Sorel, DA, LCAT, MT-BC  
Nordoff-Robbins Music Therapist,  
Professor, Associate Dean & Director of Graduate Music Therapy,  
Molloy College, Rockville Centre, NY. USA

#### **Abstract**

Music therapists are charged with accountability for their clients' growth in the music therapy treatment process as part of their professional responsibility as healthcare providers.

<https://www.musictherapy.org/about/ethics/PrinciplesforEthicalPractice>) But in accepting this charge, in-the-moment musical responsiveness and awareness of the wholeness of human experience may be lost. (Nordoff, P. & Robbins, C., 2007). In an era where the need for evidence-based results in healthcare and education is an expectation, not a wish, this can be tricky territory to navigate. The architecture of music therapy treatment plans can account for unexpected surprises that may occur when human potential unfolds through the dynamic nature of musicking. (Elliot, 1995). Treatment plans can be created as templates of *opportunity*. The opposite is also true---if too constricted or limited in scope, they can squash even the possibility of the unexpected or certainly of a therapist's response. This workshop will focus on bridging the seemingly disparate philosophies of humanistic thinking and evidence-based treatment planning in service of maximizing health and helping clients reach life goals. Stories will be provided to help the participants understand humanistic principles and the application to both broad life goals and the implementation of specific music-centered short-term objectives.

#### **The cross-cultural experiences of music therapists working with adolescent girls with significant trauma in Jamaica**

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Music Therapy Program, Molloy College, New York, NY. USA

Lora Heller, MS, MT-BC, LCAT<sup>2</sup>  
Baby Fingers LLC ([www.mybabyfingers.com](http://www.mybabyfingers.com))  
Molloy College Music Therapy

#### **Abstract**

The following proposed experiential workshop will explore the cross-cultural experiences of music therapists who had worked in Jamaica with adolescent girls that were exposed to varying degrees of significant trauma. Two music therapists from Molloy College joined an existing Mental Health team in a Molloy College Mission to Jamaica. This was the first time that music therapy was included in treatment for the girls residing at Homestead House of Safety in Kingston. The music therapists will share personal experiences and examples of interventions that were employed to foster group cohesion, emotional self-expression, and personal growth. The workshop will also present phenomenological research findings that will explore themes of culture shock and vicarious trauma. The presentation will not only explore research findings, but will also provide a live experience for participants to gain an understanding of the methodology implemented during the treatment phase in Jamaica. The basis for this workshop is to enrich participants toward a wider understanding of cross-cultural music therapy and trauma care both in native and nonnative communities.

#### **The Cyber Orchestra Method's Effect on Attention Span and Self-Esteem in Typically Developing Five to Six-Year Old Children**

Ricardo Hurtado<sup>1</sup>  
Samantha Nichole Chase<sup>2</sup>

Roy Kennedy<sup>3</sup>

### **Abstract**

The purpose of this experimental research study was to investigate the effects of the Cyber Orchestra Method as compared to traditional music education activities on attention span and self-esteem of 26 typically developmental children 5-6 years old. The Cyber Orchestra Method is a performance and teaching methodology composed of a combination of conventional music therapy techniques and a unique system of music notation. It includes conventional music theory concepts and piano performance techniques to create orchestra-like acoustics utilizing pre-recorded instrument voices played using electronic piano keyboards. Using a duration recording method, the investigators measured the attention and engagement level of subjects when carrying out traditional music education activities and Cyber Orchestra Method exercises. A pre-test and post-test using the Self-Esteem Child Implicit Association Test (Child IAT) was administered. Results from a two-tailed t-test showed there was a significant difference between the attention span of subjects who used the Cyber Orchestra Method from those who used traditional music education. No significant difference was found on the self-esteem between the two groups. However, the Cyber Orchestra Method may be an effective method for increasing the attention span of students while reading music and playing orchestra parts using the Cyber Orchestra Method.

### **The Effects of Music Therapy on Second Language Acquisition When Used as a Supplemental Tool for Adult Immigrants in a Community College**

Dr. Roy Kennedy, Ph.D., MT-BC, LPMT  
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University of Georgia, GA. USA

### **Abstract**

Music has long been recognized as being closely related to language with regard to the areas of the brain that are engaged during music and/or language activities. In addition, the use of music activities as a vehicle for teaching academic content, including language content, has been documented as well. English-as-a Second Language (ESL) teachers are always exploring creative methods for increasing second language acquisition in their students. While music is frequently used for teaching language content to children at the elementary levels, it is less commonly used for adults, who struggle the most with language learning. The purpose of this study was to investigate the effectiveness of supplemental music therapy activities for second language acquisition (SLA) compared to the effectiveness of traditional classroom methods for teaching language acquisition. This was an experimental study in which 38 adult ESL students participated. The students were enrolled in a community college in the Southeastern part of the United States. Students were divided into an experimental group (n = 23) and a control group (n = 15). The control group received traditional ESL instruction only, whereas the experimental group received both traditional ESL instruction and supplemental ESL music therapy instruction in the last 30 minutes of their normal class time twice per week. As a standardized assessment, the BEST Literacy Assessment was used to gather data for the comparison of pretest to posttest gain scores of the experimental group to the control group, and to describe the qualitative aspects of the participants' language acquisition as well. In addition, Hurley and Tinajero's Speaking Checklist and Story Retelling Inventory were used to assess the expressive/qualitative English language skills of students in the experimental group as well.

### **Exploring the Connection between Mind, Body, and Soul through Sound and Movement: Finding Your Own Homeostasis through Crystal Bowls and African Drumming**

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Eluv's Music & Guided meditations, Florida, USA

David Akombo, Ph.D.<sup>2</sup>  
Jackson State University, USA

### **Abstract**

The urge to move to music is universal among humans (Levitin, Grahn & London, 2018). Music and movement evoke a wide range of feelings in the human body, mind, and soul. Feelings (along with emotions, the phenomena that are commonly and unfortunately taken as their equivalent) are only considered from psychological or sociocultural perspectives, without consideration of the fact that feelings are also neurobiological phenomena and play a central role

in homeostasis (Sloboda, O'Neill, & Ivaldi, 2001; Craig, 2002). When listeners get carried away by the music, either through movement (such as dancing) or through reverie (such as trance), it is usually the temporal qualities of the music—its pulse, tempo, and rhythmic patterns—that put them in this state (Levitin, Grahn & London, 2018). This experiential workshop will involve participants listening to both Crystal bowls and drum sounds while making voluntary movements, chanting, humming, and experiencing the presence of the cosmos within the human mind, body, and soul.

**Keywords:** Mind, Body, Hemostasis, Crystal Bowls, African Drumming

### **Plato's Harmonious Man: a musical journey within using "charms", silence and remembrance of the cosmic harmony**

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#### **Abstract**

Notorious for recognizing the superiority of oral to written teaching - as Socrates proclaims in Phaedrus - the Hellenic tradition has been transmitted from the times of Pythagoras to those of Socrates and Plato in the appreciation of a certain vibratory resonance carried by the voice and the presence of the teacher. Harmonizing and healing the conflicted condition of the human being is the main concern of the Platonic dialogues. As showed in Charmides, in order to restore the health of a part of the body, a true physician should first attempt to cure the novice's ψυχή (psyche, soul). This can be done by the use of "charms" - spirited words that create a certain vibration and harmonize the conflicting aspects of the soul: the rational, the appetitive and the spirited. Resulting is persuasion, the "charm" will induce self healing of the novice's soul by lessening his subjective suffering. Favoring the re-organization of the soul in a harmonious manner, the "charms" will create the conditions for a silent interior dialogue within the soul which in turn will lead to the re-tuning of the individual to the cosmic harmonious order. By tuning into the Ἄρμονία (harmony) of the cosmos, Plato suggests, we can remember our true nature, the perfect Form which is in intrinsic harmony with the world's soul, as showed in Timaeus. The purpose of this last step is to become "melodic" (μελωδικός): attunement (Ἄρμονία - harmony) is an ally, provided by the Muses for the soul in its fight to restore itself to order. By developing a holographic relationship with the cosmic order, our original nature is thus encountering its own musicality. The ordered cosmos and the tempered human life are both to be conceived of as musical performances. At this stage, as showed in Symposium, the novice must actively recollect Beauty, intrinsically related to Harmony itself in order to ascend, rather than passively listen to speeches that provide an image of beauty. This paper will seek to explore the means of creating Ἄρμονία (harmony) within the fine structures of the human ψυχή (psyche, soul), according to Plato. The paper will then seek to propose clinical applications based upon the three Platonic musical devices explored here: 1- "Charms" (spirited words from rhetorical investigations, myths and metaphors from Plato's dialogues), 2- Silence and 3- Tuning into the cosmic harmony. A protocol of this three steps sequencing was developed and applied in a pilot study in a meditation studio to a group of ten subjects suffering with self reported anxiety. Physiological effects were observed and a Generalized Anxiety Disorder Scale (GAD-7) questionnaire was filled by each participant and compared with effects of auricular acupuncture.

### **Musical Saint Composers of Andhra, India-Tyagaraja-A Study**

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 Department of Ancient Indian History, Culture and Archaeology,  
 Osmania University, INDIA

#### **Abstract**

MUSIC, Song of the Soul, the vent for the externalisation of internal emotions, through verbal notes and scales of sounds, with intonation and modulations, is the source for understanding and reaching the Supreme Reality, by means of Devotion (Bhakti) and Submission (Arpana). TYAGARAJA (May 4, 1767-January 6, 1847) was an ardent follower of Lord Rama. For him, HE is the Perfect MAN, Embodiment of Unblemished Character—raamo vighrahavaan dharmah. His songs represent the ultimate philosophy of life, as gleaned through Vedanta and Upanishad texts. Songs of Tyagaraja are set in emotional experience with spiritual coherence. For him, life is a gratis of Lord and HE is the answer for all his questions. Following two examples best exemplify his Emotional and Spiritual communing with the

Bhagawan RAMA—(1) When Tyagaraja's brother fell ill, his mother requests him to pray Lord Rama for his recovery. Tyagaraja prays Lord Rama in a song set in Raga Kaapi (a typical musical metrical note) an example of expression of pathos, as – anyaayamu seyakuraa raama, anyuni gaa choodakura naa eda – O Rama, don't be un-just to me and treat me not as alien. (2) Tyagaraja, yet in another song, set in Raga Abheri (yet another typical musical metrical note) sings the plight of elephant, caught in jaws of crocodile, praying Lord Vishnu, to protect him—gagaaniniki ilaku bahu duram anina, o jagamele paramaatma evarito moralidudu – O Lord, if You say that Your abode is in the sky and it is too far off to earth earth, Who should I pray for my protection. Present article divulges potentiality of Tyagaraja in communicating with Ultimate of Life, and how best we can reach HIM, still practising mundane life. Article will be authenticated through rendering relevant songs to the scholars present.

### Music-based interventions on the improvement of physical, social and emotional well-being of stroke patients

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 New York University, New York, USA

#### Abstract

**Background:** Stroke is a leading cause of disability, often accompanied by social and emotional stressors that lead to increased long-term impairment. Music-based interventions have the potential to improve outcomes through integrating care across multiple areas of need, including physical, social and emotional well-being.

**Objective:** To test the efficacy of a collaborative approach to stroke rehabilitation, called Music Upper Limb Therapy Integrated (MULT-I), that combines music therapy and occupational therapy in a group setting to improve physical, emotional and social well-being.

**Methods:** A mixed-methods randomized controlled trial was performed. Thirty participants with sub-acute or chronic stroke were randomly assigned to either the MULT-I intervention or a self-led home exercise program. Both interventions were completed twice a week for 6 weeks, for a total of 12 sessions. Physical, emotional and social well-being were evaluated pre- and post-intervention.

**Results:** 25 participants (n=13 for MULT-I and n=12 for Home Therapy) completed the intervention, pre-tests and post-tests. There was no significant improvement in physical function for either the MULT-I or home therapy control groups. However, MULT-I participants showed greater improvement in emotional well-being, as measured by the World Health Organization Well-being Index (WHO-5) and the Patient Health Questionnaire (PHQ-9), a validated scale for measuring symptoms of depression. MULT-I participants reported qualitatively more enjoyment in the intervention, and identified positive social interactions during the intervention as important for their overall wellbeing.

**Conclusions:** The MULT-I intervention effectively supports emotional and social well-being and may be especially significant for stroke survivors experiencing emotional distress to a degree that impedes engagement in their recovery.

### Sacred Sounds of the Chinese Tradition

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#### Abstract:

This workshop will introduce the traditional Chinese methods of internally resonant sounds known as zhou (咒) and cosmically resonant sounds known as nian (念). The internally resonant sounds are considered to spontaneously emit from the organs, meridians, and dantian (丹田 centers of power). Through chanting these sounds, the traditional Chinese believed we can improve the strength and functions of our bodies and promote health in ourselves and others. Further, the use of the cosmically resonant sounds is considered to improve the more rarefied aspects of our minds and spirit and help in the elevation of consciousness toward spiritual development. These techniques are an example of the long tradition of Chinese medical methods that utilized sound as healing. Broadly called zhuyou (祝由) these methods have

been documented in texts that date back several thousands of years such as the Yellow Thearch's Inner Canon (Huangdi Neijing 黄帝内经). This workshop will present a method of using these sounds for healing and personal development that can be integrated with other therapeutic modalities. No prior experience with this method is required to learn practical skills for clinical application.



